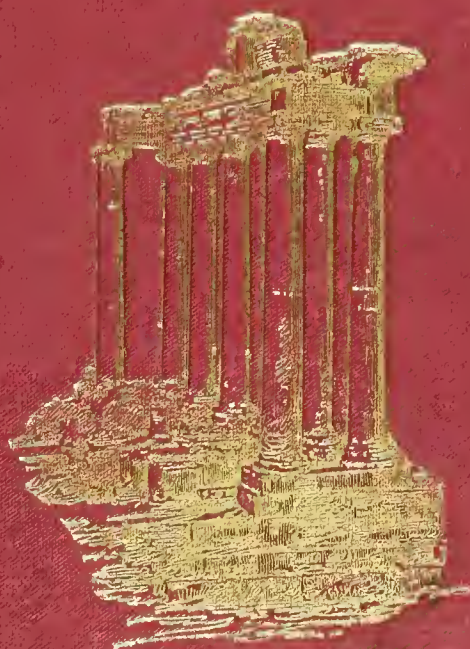


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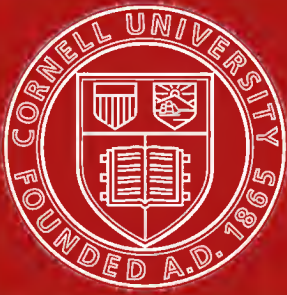
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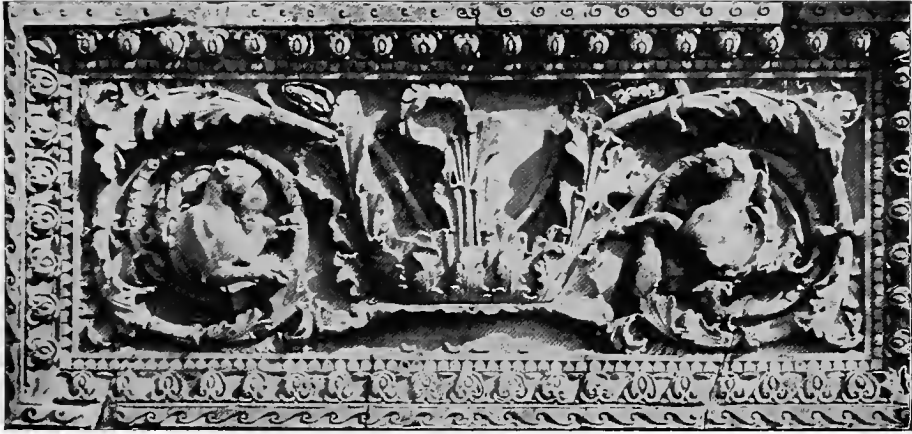


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THE ROMAN FORUM.

Historical Introduction.

In the oldest days of Rome the valley of the Forum was occupied by a swamp, an inlet of the *Velabrum minus*, fed by springs to which the names of *Tullianum*, *Fons Juturnae*, *Lautulae*, *Spinon* were given in later times. The dry ground surrounding the pool was occupied partly by a cemetery, partly by a "green" where the bartering trade was carried on between the various tribes living on the heights of the left bank of the Tiber. The Sabines on the Quirinal, the Latins on the Palatine, the Etruscans on the Caelian, &c. There were also a few conical huts with thatched roofs, such as the one in which the public fire was kept, and which became in due course of time the celebrated temple of Vesta. A path, irregular and winding in its course, connected the market-place with the *Velia*, the Palatine and the Caelian. It became also famous in later times under the name of *Sacra Via*.

After the draining of the pool by means of the *Cloaca Maxima*, and the filling up of the marshy ground, the Tarquins gave the Forum a regular (trapezoidal) shape; divided its borders into building-lots, mostly for shops, and set apart a convenient space for the electoral meetings (*Comitium*) and for the assembly of the Elders (*Curia-Senate-House*).

Remains of this remote period in the annals of the Forum are still extant, or have been discovered quite lately. Such are the *graves* of the primitive dwellers on the Palatine, of the true founders of Rome, discovered near the temple of Faustina (under the white roof shown in Fig. IX): the *Black-Stone*, a square pavement of Taenarian marble, marking the site of the alleged grave of Romulus (Fig. XXIII): the *stele* inscribed with mysterious lettering, the top of which was cut away and destroyed in the year 390 B. C. by the Gaulish invaders (Fig. XXIV): the *Cloaca Maxima*, the main-sewer of Rome, built by Etruscan engineers at the time of the Tarquins, and which is still practically in use: the *Temple of Vesta*, the oldest foundations of which of rough blocks of stone can still be traced under the superstructures of a later age (Fig. XLII), and the *Tullianum*, a cave at the foot of the Capitoline hill, so named from a *tullus* or jet of water which sprang from the rock, transformed into a state prison by king Ancus Marcius. Others consider this cave (now sanctified by Church traditions) to have been the grave of a chieftain.

It is evident that a Forum dating from the days of the kings must soon have become inadequate for the requirements of the ever increasing population. Its area was enlarged, and paved with rough tufa blocks, and its sides lined with shops of the commonest kind: mostly butcher's stalls, from one of which Virginius took the knife to stab his daughter. There were also schools for children, where Appius Claudius first beheld Virginia reading. In progress of time these premises were occupied by silversmiths, money-changers, and money-lenders: hence the name of *Tabernae Argentariae*, applied especially to those on the north side, although practically there were two rows of them facing each other. Those on the south or shady side of the Forum were called *Tabernae Veteres*: those on the north or sunny side were called *Novae*. In front of this last row of shops, between it and the Forum ran the street of Janus (*ad Janum*) a short but extremely busy thoroughfare, the rendez-vous of brokers, bankers, usurers, and merchants, who could find shelter from sun or rain under the porticoes of the adjoining Court-houses. Cicero and Horace describe the centre of this street (*ad Janum Medium*) as the Bourse or Exchange of ancient Rome. Monetary business seem to have been transacted "ad Janum" down to the end of the Empire. When the floor of the Basilica Aemilia and of the Bankers' shops was laid bare in 1900, it was found covered with a layer of brass pennies and farthings dating from the IVth and Vth centuries of the Christian Era. The pavement of this historical lane appears in our illustrations Fig. XXVI and XXVII.

A first step towards the improvement of the old market place was taken in the seventh century of Rome by the construction of a fish-market in consequence of which the offensive fishmongers were driven away from the porticoes of the Court-houses. These *Basilicae*, the *Porcia* (184 b. c.), the *Sempronia* (169), the

Opimia (121) and the *Fulvia-Aemilia* (121—78), being surrounded by arcades free of access by day and by night, increased the accommodations of the public to some extent. At the same time many branches of the marketing trade were removed to special places: the sale of vegetables to the *Forum Holitorium*, of cattle to the *Forum Boarium*, of pigs to the *Forum Suarium* &c.

Remains of this second stage in the history of the Forum are to be found at the *Rostra*, at the *Vulcanal*, at the *Lacus Curtius*, at the *Comitium*, in the foundations of the old shops still visible on the north side, and in the remains of the arch of Fabius the conqueror of Savoy. The *Rostra* appear in our Fig. XVII rather disfigured by clumsy modern restorations. The *Vulcanal* or *Vulkanal*, a platform of rock in front of the temple of Concord, contains the oldest existing altar in Rome, dating as far back as the foundation of the City. The *Vulkanal* is often mentioned by ancient writers in connection with the "showers of blood": namely, with showers of rain mixed with reddish sand from the deserts of Libya, a phenomenon by no means uncommon in Central and Southern Italy. The *Lacus Curtius* and the *Comitium* are both illustrated in Fig. XXV. As regards the *Fornix Fabianus* erected by Q. Fabius Maximus Allobrogicus consul 121 B. C. in memory of his successful campaign against the Allobroges and the Arvernes, its scattered remains of rough stone have been found in 1882 all over the tract of the *Sacra Via* between the temples of Faustina and of Romulus son of Maxentius, in the exact location shown in our Fig. I.

The true era of transformation began with the year 54 B. C. when L. Aemilius Paulus bought private property on the right of the Senate-house to raise his superb *Basilica Aemilia*. The reason for this costly undertaking (about twelve million francs) is given by Cicero: *ut forum laxaremus*, to enlarge the Forum. The work of Aemilius was continued by Julius Caesar the Dictator, who purchased more space north of the Senate-house, and built an extension called *Forum Julium* at a cost of twenty millions. This happened in the years 54 and 46 B. C. Augustus followed the example of Caesar and opened a third forum, named *Augustum*, or *Forum Martis* from the temple of Mars the Avenger, which stood at one end of it. Augustus himself has explained the reason of this undertaking in his will (a copy of which is engraved on the walls of the Augusteum at Ancyra): the two existing Fora were inadequate for the transaction of business, and for the administration of Justice. It took him forty years to finish the structure (42—2 B. C.), during which lapse of time friends, courtiers, and relatives had vied with each other in following his lead. To this set of works of the Augustan age belong the *Curia Julia*, the *Basilica* and the *Rostra* of the same name, the Fountain of Servilius embellished by Agrippa, the temple of Saturn rebuilt by Munatius Plancus, the *Regia* rebuilt by

Domitius Calvinus, the temple of Concord rebuilt by Tiberius, the temple of Castor and Pollux rebuilt by the same, the altar of Vulcan, and two triumphal arches.

After the death of Augustus several new Fora were added to the three already described, for the benefit of the ever increasing population; the Forum of Peace by Vespasian, the *Forum Transitorium* by Domitian and Nerva, and lastly the Forum of Trajan. At the beginning of the second century, therefore, the whole space put at the disposal of the people for meetings, for promenading, for the transaction of business, for the administration of justice was brought to a total of twenty five acres. This space contained thirteen temples, three basilicas, eight triumphal arches, the Senate-house, porticoes over a mile long, supported by over twelve hundred columns of rare marble, with capitals of gilt bronze, public libraries, the Archives of the Empire, a thousand colossal statues in bronze and marble, masterpieces of Greek art, galleries of pictures, and the best shops of the metropolis.

To come back however to the old Forum, to which our volume is exclusively dedicated, its history — from the Augustan age, to the abandonment of Rome by Constantine — is represented by four great fires followed by four restorations in the course of which the accommodations for the citizens were vastly increased, and new buildings erected and new art-collections formed. The first is the fire of Nero which lasted six days and seven nights A. D. 65: the second is the fire of Titus A. D. 80: the third the fire of Commodus A. D. 191: the last the fire of Carinus A. D. 283. This, from the point of view of our study of the Forum and of the *Sacra via*, is the most important of all, if we consider that no subsequent alterations were ever made in the topography and monumental aspect of both, from the time its damages were repaired by Maxentius and Diocletian, to the final disappearance of classic Rome at the time of Robert the Norman (1084). Those two emperors by re-building the Basilica Julia, the Forum Julium, the Senate-house, the temple of Caesar, the Regia and the temple of Venus and Rome, by raising new structures such as the *Heroon Romuli* and the *Basilica Nova*, by connecting the old and the new ones with a magnificent avenue (the *Clivus Sacer*) 72 feet wide, with broad side walks, and sheltering arcades, had imparted to the whole district a structural unity and an harmonious aspect, as if it were the conception of one architect alone. And it was upon this stage that the scenes marking the decline and fall of the Queen City were enacted from the time of Constantine to that of Phocas the exarch (337—608 A. D.). It was upon this stage that the spreading of the new Faith made the old Roman Gods relinquish their magnificent temples and make room for the saints of the Church.

The stage has been altered within the last ten years and its unity destroyed. The Forum, which one sees now, is a mixture of all ages, from the prehistoric to

the late mediaeval and its "Book of the Past" has become so complicated that, no one but a professional can read it with a certain ease. At the same time it is only fair to acknowledge that this general upsetting of that sacred Soil, has brought about many discoveries of supreme interest, which will be duly noticed in the following pages. They have strengthened the faith of all impartial investigators of the past in the soundness of early Roman traditions: and they have proved how wrong certain hypercritical Schools have been in denying all credit to Roman history before the Punic wars.

The first incident in the history of the decline and destruction of the Forum is the abolition of Pagan worship. In 383 Gratianus did away with the privileges of temples and priests, and confiscated their revenues. In 391 Valentinian and Theodosius prohibited sacrifices, even if domestic and private. After the defeat of Eugenius, the last pagan leader on Sept. 6th 394, temples were closed for ever, but this measure contributed for the time being, to the embellishment more than to the spoliation of the Forum and the Sacra Via, because the beautiful statues of the gods, removed from their altars, were set up again as mere works of art in public places like the Law-Courts, the porticoes, the public Baths &c.

Anicius Paulinus, prefect of the City in the year 331, is the first magistrate who set forth the example of this practice by transferring many masterpieces to the *Thermae Decianae* on the Aventine. Fabius Titianus lined the Sacred way with other specimens of Greek art in 339—341. The Basilica Julia was likewise ornamented with borrowed statues by the prefect Gabinius Vettius Probianus in 377: the pedestals, on which five of them stood, discovered in recent excavations, were all inscribed with the formula: "Gabinius Probianus has lined with statues the Basilica Julia on the occasion of its last repairs". One of these statues had been modelled by Praxiteles, a second by Polyclethus, a third by Timarchus, and a fourth by Bryaxis. They have all perished in the mediaeval lime-kilns, or, if cast in bronze, were melted away at the time of the barbaric inroads.

The first transformation of an historical building of this district into a Christian place of worship took place about the year 526, when pope Felix IV. dedicated to SS. Cosmas and Damianus the *Templum Sacrae Urbis* or Record office, and the Rotunda of Romulus son of Maxentius. Contemporary, perhaps, with this dedication is the one of the Vestibule of Caligula's palace to "Mary the mother-of-god" better known by the name of *S. Maria Antiqua*. In 630 the Senate-house was transformed into a chapel of St. Hadrian by Honorius I.: in 731 Gregory III. occupied part of the *Omoneion* (temple of Concord) with his church of SS. Sergius and Bacchus: in 760 Paul I. raised a chapel to St. Peter in the porch of the temple of Venus and Rome. The temple of Faustina, likewise, was placed under the patronage of

St. Lawrence, that of Janus was offered to St. Dionysius, the Offices of the Senate to S. Martina, the Basilica Julia to the Holy Virgin, the *Aerarium Saturni* to the Saviour, while the Basilica of Constantine was christianized under a name unknown to us.

On the 10th day of August 410, Rome was captured and pillaged by Alaric. Yet in spite of this and other calamities such was the wealth of the city in works of art and objects of value, that a century later Procopius saw many statues by Phidias and Lysippus still standing on their pedestals, and the Forum still used as the meeting-place of the surviving population. This, however, was only the beginning of a long list of calamities, the effects of which fell heavier on the region of the Fora, because it was the richest in the City and because it symbolized, in the eyes of the Barbarians, the lost power of Rome. In the second pillage by the Vandals, Bedouins and Moors of Genseric, in June 455, the spoils of the Forum and of the Imperial residence on the Palatine were carted off methodically to the ships moored alongside the quay of La Marmorata. The temple of Jupiter Optimus Maximus, which from the lofty summit of the Capitoline hill had presided over the destinies of the Commonwealth since the time of the Tarquins, was also put to ransom: its statues and votive offerings were carried off to embellish the African residence of Genseric, and its roof was stripped of its bronze tiles. In A. D. 608 the last honorary monument, the column of Phocas, was erected in the middle of the square, with materials taken from some neighbouring edifice. A few years later pope Honorius I. (625—640) stripped the roof of the temple of Venus and Rome of its bronze tiles. In 663 a Christian emperor, Constans II., held the starving city to ransom for twelve days, and robbed the Forum of the last remnants of its former glory.

The last incident in its history is the sack of Robert Guiscard duke of Apulia in the month of May 1084. It marks the disappearance of the last vestiges of the historical place. The accumulation of rubbish reached such a level that the whole district, from the foot of the Capitol to the summit of the Velia, became a vegetable garden, fertilized by the lurid waters of the Cloaca Maxima. The soil was still cultivated in the middle of the sixteenth century, when we hear of the monument of Naevius Surdinus dug out in the "orchard by the *columna Maenia*" (Phocas), and of another pedestal found in the "orchard by the Three Columns" viz. of Castor and Pollux. The house of the Vestals was covered by an *harundinetum* or cane-shrubbery, and the *vicus Tuscus* by a field of artichokes.

It has been said that the Forum had become the dumping place for all the rubbish of the City since the time of pope Eugenius IV. (1431—47), but the oldest known document concerning this practice dates only from the time of pope Paul II. (1464—71), the builder of the great Palazzo di Venezia. It appears from the

Ledger of the pope's Accountant that the earth and rubbish excavated from the foundations of the palazzo were systematically dumped "ad tres columnas" viz. in the hollow of the Forum by the Pool of Iuturna, and the temple of Castor and Pollux. Considering the state of the City in the fifteenth century, the want of police regulations, the freedom of building, destroying and excavating which every one enjoyed, it is no wonder that rubbish could be thrown in the nearest convenient space such as the Campo Vaccino. It thus happened that the pavement of the thoroughfare which crossed the Campo diagonally, from S. Adriano to S. Teodoro (viz. from the *Argiletum* to the *Vicus Tuscus*), has been raised four times. In other words we have found in our excavations four street levels, one above the other. The highest, dating from the Napoleonic times (when the sacred soil of Latium was turned into a "Departement du Tibre") is yet two feet below the present one. The difference of level between the Roman and the modern streets varies from a minimum of 24 to a maximum of 72 feet.

And when we think that such acts of wanton destruction were perpetrated under the eyes and in the presence of the most famous artists and archaeologists of the Renaissance, without eliciting from them a single word of protest, we may easily conceive the amount of damage done by private and less intellectual owners of ancient remains. The account left by Pirro Ligorio of the annihilation of the *Regia* in the month of August 1543 is quite revolting. The building — a graceful structure of greek marble, moulded and carved in exquisite taste — had been found in a perfect state. On its walls and pilasters the *Fasti Consulares et Triumphales* were engraved. Ligorio says that it took thirty days to demolish the place, some of the marble blocks being split for the lime-kiln, others handed over to the stone-cutters of St. Peter's. The few remaining fragments of the *Fasti*, now preserved in the palazzo dei Conservatori, were saved from the lime-kiln by Card. Alessandro Farnese.

This state of affairs did not improve much in the XVIIth and XVIIIth centuries, and the process of destruction stopped only with the French occupation of 1809—15. Regular excavations were undertaken by the Napoleonic prefect, Count Tournon, and continued by the popes of last century, after the restauration of their government in 1815 and 1850. The Italian Government has brought the work of re-discovery to perfection at an enormous cost. The results of this undertaking, for which all civilized Nations ought to be grateful, will be better appreciated by referring to the illustrations which follow, and with the help of the notes appended to each of them.

THE MONUMENTS OF THE FORUM

Fig. I. Reconstruction of the Roman Forum.

(South-East Section.)

A view of the south-east section of the Forum reconstructed by the late Prof. Becchetti. It represents (from left to right) the temple of Venus and Rome, the arch of Fabius, the temple of Caesar with the Rostra: the temple of Vesta, the palace of Caligula, the temple of Castor and Pollux and a corner of the Basilica Julia. In the middle of the Forum stands the equestrian statue of Constantine.



Basilica Julia

Aedes Castorum

Aedes Vestae Domus Caiana in Palatio

Aedes Divi Julii

Templum Romae et Veneris
Fornix Fabianus

Fig. I. FORI ANTIQUI IMAGO MERIDIEM VERSUS. (Becchetti restituit.)

Fig. II. **The three sacrificial victims.**

One of the high-reliefs on the marble screens near the Comitium. It represents the three animals sacrificed in the lustral ceremony of the *Suovetaurilia*, the sow, the ram, and the bull, adorned with ribbons.

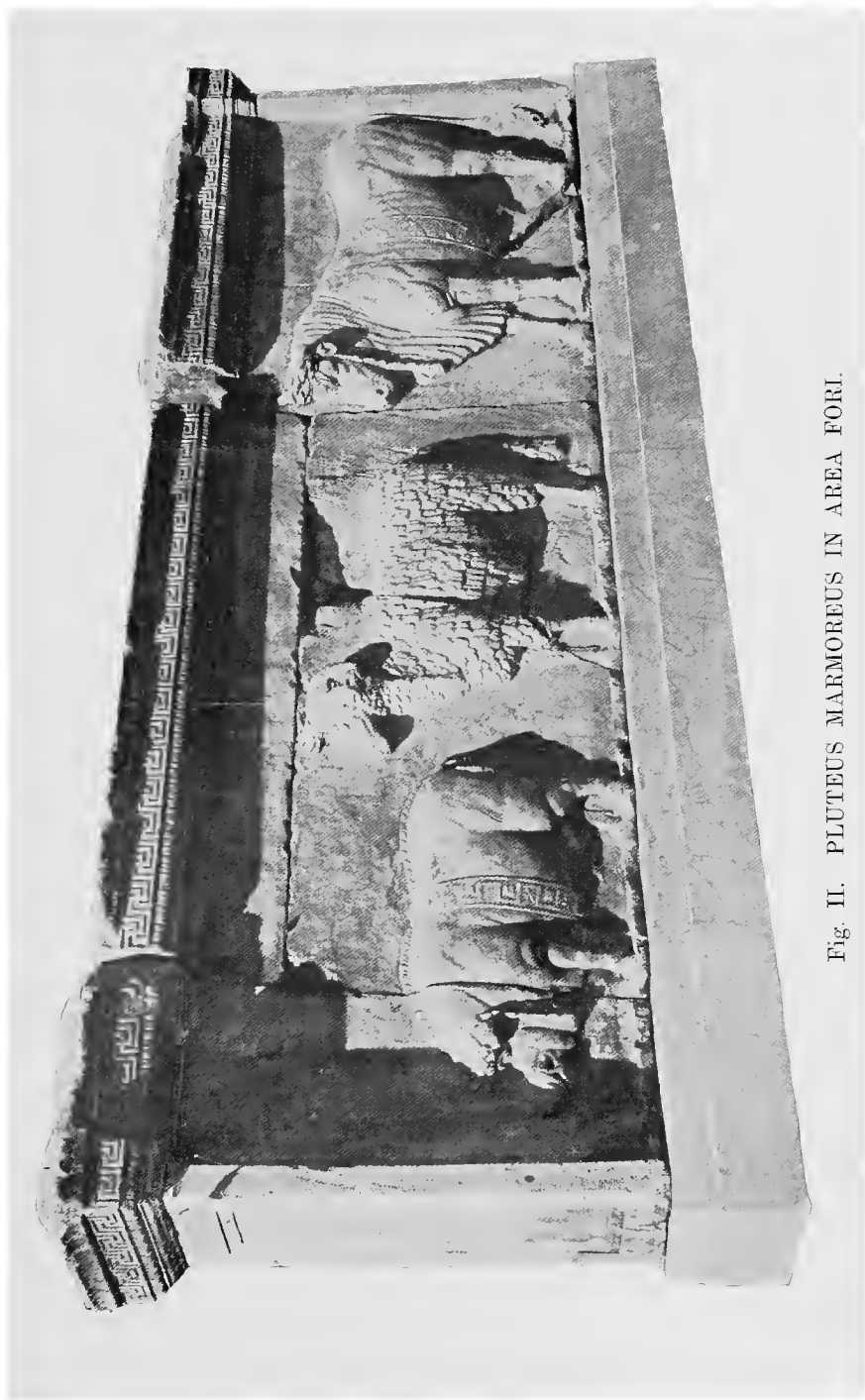
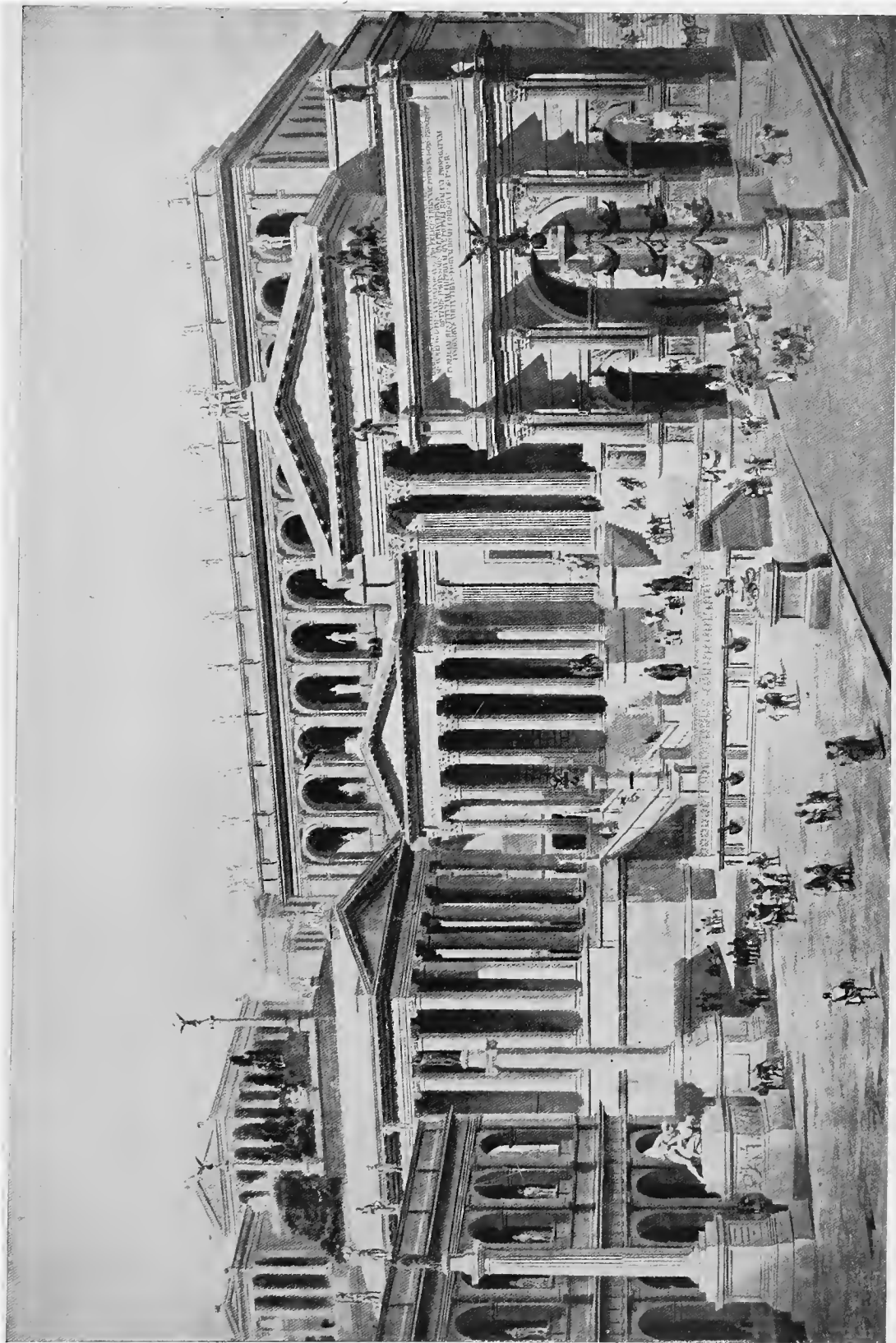


Fig. II. PLUTEUS MARMOREUS IN AREA FORI.

Fig. III. Reconstruction of the Forum.

(West Section.)

A view of the west section of the Forum and of the Capitoline hills, reconstructed likewise by Becchetti. It represents (from left to right) a corner of the basilica Julia, the temples of Saturn, Vespasian and Concord, the Rostra and the arch of Septimius. Above the temple of Jupiter (Capitolium) and the Tabularium.



Capitolium
Basilica Julia

Aedes Saturni

T. Vespasiani
Rostra

Tabularium

T. Concordiae

Arcus L. Septimii Severi

Fig. III. FORI ANTIQUI IMAGO OCCIDENTEM VERSUS. (Becchetti restituit.)

**Fig. IV, V, VI. Views of the Forum at the end of the
XVIth Century.**

Three views of the Forum showing its state in the XVIth Century: Particularly interesting are the details concerning the churches of S. Lorenzo in Miranda, of SS. Cosma e Damiano (Fig. VI), of SS. Sergio e Bacco (Fig. IV), and of the mediaeval castle of the Capitol (Fig. V).



Fig. IV. JACQUES ANDROVET DU CERCEAU DEL. A. 1561.

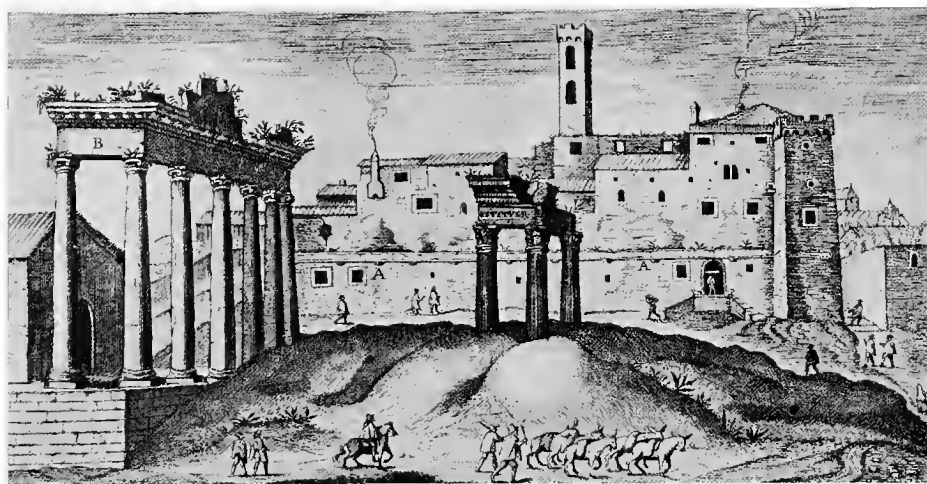


Fig. V. MARCUS SADELER DEL. A. 1606.



Fig. VI. IOANNES BLAEU DEL. A. 1680.

Fig. VII. **View of the Forum at the end of the XVIIIth Century.**

A superb panoramic view by the famous engraver G. B. Piranesi taken about 1770, from the upper storey of the Tabularium. The accumulation of rubbish reached at that time the capitals of the temple of Vespasian and nearly obstructed the arch of Septimius. The tower, which appears between the arch and the Pillar of Phocas, was known by the name of *la torre del Campanaro*, where the tax on the cattle grazing in the campagna was paid to the City magistrates. In september 1872 the marble plutei with the Suetaurilia (Fig. II), were discovered embedded in its foundations. The church of S. Maria Liberatrice, the wall and gate of the Farnese Gardens, the fountain of Paul III., and the convent of S. Maria Nuova adjoining the arch of Titus have all disappeared since.



Fig. VII. J. B. PIRANESI DEL. A. FERE 1770.

**Fig. VIII. View of the present state of the Forum,
looking East.**

A panoramic view of the Forum and its neighbourhood as it is seen from the belfry of the Capitol. This view has been inserted here to show the reader how wise and useful it would be for him to begin his visit of this classic ground by taking first a general survey from a point of vantage, such as the belfry just named, or from the one pertaining to the church of Santa Francesca Romana from which our view Fig. IX is taken. The names appended to the panorama will help greatly the reader to identify the single edifices.

**Fig. IX. View of the present state of the Forum,
looking West.**

A panoramic view of the excavations taken from the belfry of S. Maria Nova (S. Francesca Romana). The white awning spread in front of the temple of Romulus (SS. Cosma e Damiano) marks the place where the graves of the pre-historic dwellers on the soil of Rome have been recently un-earthed.



Fig. IX. PROSPECTUS FORI ET SACRAE VIAE PROUT CONSPICITUR E TURRI CAMPANARIA S. M. NOVAE.

Fig. X. Portico of the twelve deities.

Beginning our visit to the Forum from the westernmost end of the excavations, viz. from the slope of the Capitoline hill, we enter first the *Porticus deorum consentium*, a line of cells with a colonnade in front, rebuilt in A. D. 367 by Vettius Agorius Praetextatus on the site of a much earlier shrine of the twelve deities. The inscription mentioning this fact was discovered in 1834, and the colonnade was set up again by Canina in 1853. A statue of Praetextatus is to be seen in the House of the Vestals.



Fig. X. PORTICUS DEORUM CONSENTIUM.

Fig. XI. The temple of Vespasian.

Erected by the emperor Domitian in memory of his deified father, the founder of the dynasty of the Flavians, and restored by Severus and Caracalla about A.D. 205. This exquisite ruin composed of the three corner columns of the pronaos and their cornice, had been thrown out of the perpendicular by the pressure of the mountain of rubbish seen in Fig. V and VII. The architects Valadier and Camporese, took down columns and entablature piece by piece, rebuilt the foundations, and set the ruin up again, in the manner described by Tournon in his "Etudes sur Rome" vol. II p. 266, pl. 21.



Fig. XI. TEMPLUM DIVI VESPASIANI CUM PORTICU CONSENTIUM.

Fig. XII. Cornice from Vespasian's temple.

Cornice of Vespasian's temple: a perfect lace-work of the Flavian age. The tiny rings interposed to the dentels are characteristic of Domitian's work.

Fig. XIII. Frieze from Vespasian's temple.

Frieze from the temple of Vespasian showing the various instruments of sacrifice, the knife, the axe, the patera, the simpulum, the Flamen's cap &c. An excellent plaster-cast of this frieze is exhibited in the Museum of the Tabularium.

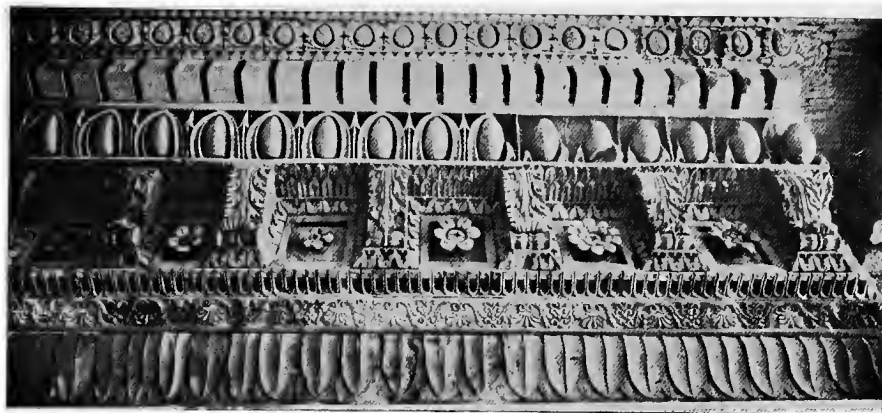


Fig. XII. CORONA TEMPLI DIVI VESPASIANI.



Fig. XIII. ZOPHORVS TEMPLI DIVI VESPASIANI.

Fig. XIV. **The temple of Saturn.**

Temple of Saturn rebuilt by Munatius Plancus in 42 B. C. on the site of an older one dating from 497 B. C. The ugly remains seen in Fig. XIV belong to a third restoration, later than the fire of Carinus. The patchwork style of the structure betrays an utter decadence of taste and a great poverty of means. Some of the columns are of grey, others of red granite: some of the bases are Attic others Corinthian and without plinth. The temple was probably rebuilt at such a late period, not as a place of worship, but as the *Treasury* (Aerarium Saturni).



Fig. XIV. AEDES SATURNI.

Fig. XV. **The Basilica Julia.**

Begun by Caesar about 54 B. C. dedicated in an unfinished state in 46, enlarged and completed by Augustus in 12 under the name of his grandsons Caius and Lucius. The building before us, however, does not pertain to the Golden age: it is a miserable reconstruction made by Diocletian after the fire of Carinus, in which bricks have taken the place of marble, and heavy and clumsy lines have substituted the elegant original frame. It contains a nave and four aisles, divided by four rows of brick pilasters, and was used mostly for the sittings of the Court of the *Centumviri*, who sometimes were divided into four sections, sometimes sat all together, when the case appeared to be of exceptional gravity. Pliny the younger practised very often at this bar, and Trajan presided the Court more than once. The Basilica Julia was partly Christianized in the sixth century under the name of *S. Maria de Foro* (later in *Cannaparia*). In the middle ages it was used first as a rope-walk, then as a workshop for the Roman Marmorarii of the XIIIth and XIVth centuries, lastly as a Cemetery for the hospital of S. Maria delle Grazie. One of the peculiarities of this great building is that its floor has been made purposely slanting from west to east, so that the corner by the Lacus Servilius is 22 inches higher than the one by the temple of Castor.



Fig. XV. BASILICA IULIA.

Fig. XVI. The triumphal Arch of Septimius Severus.

A triumphal arch raised to Severus, Caracalla, and Geta A. D. 203, in acknowledgment of the benefits conferred by them on the Commonwealth and of the extension of the boundaries of the Empire. After the murder of Geta in 212 his name was erased from the inscription on either side of the attic, and substituted by insignificant words. The arch has three passages connected by a transverse one, a peculiarity which does not occur in any other structure of the kind. There are four composite columns on each front, on the pedestals of which are carved groups of prisoners of war. The panels above the side arches are covered with basreliefs illustrating the campaigns of Severus in the East.

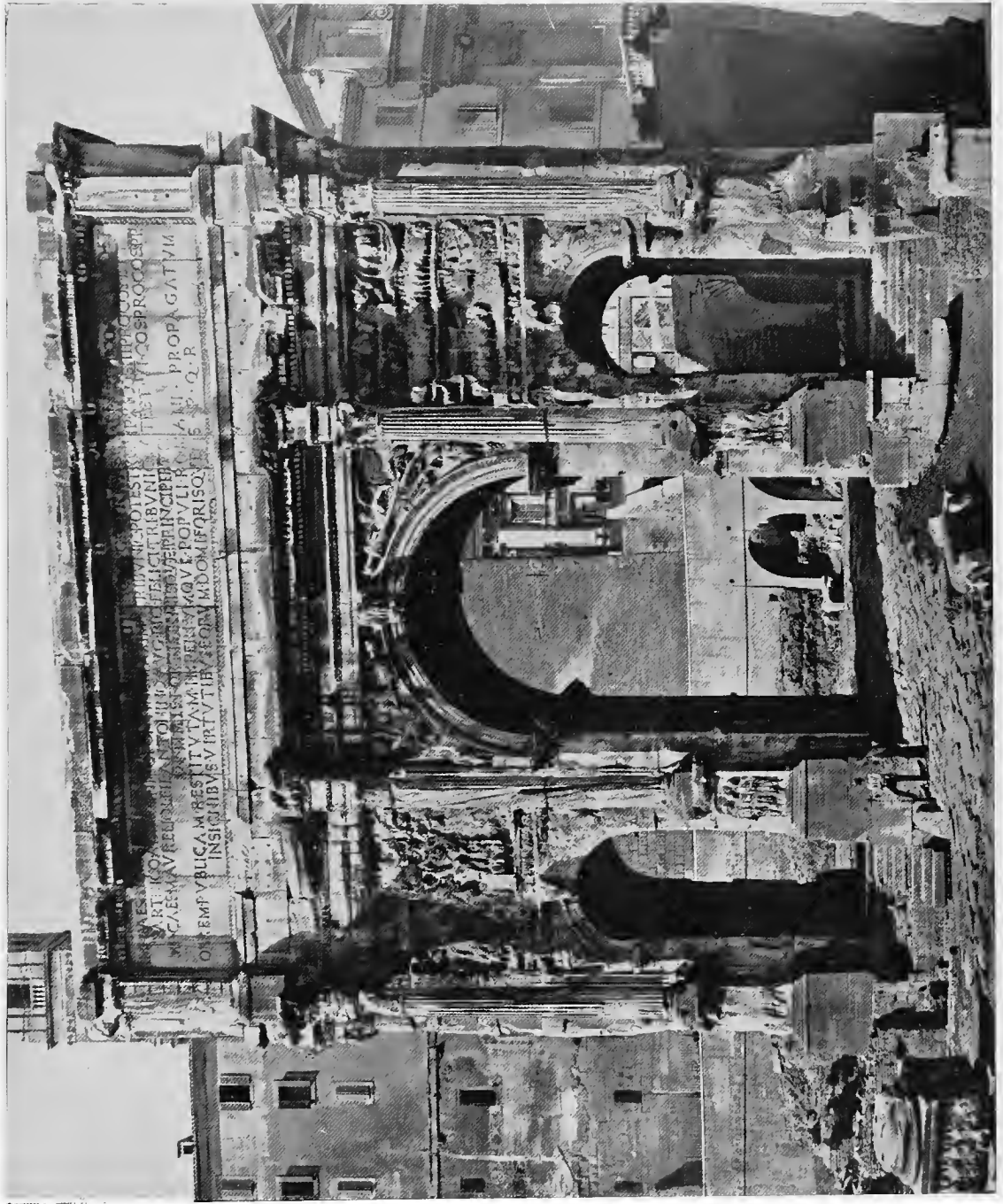


Fig. XVI. ARCUS L. SEPTIMI SEVERI ET FILIORUM.

Fig. XVII. The Rostra.

A platform from which magistrates and orators addressed the people, ornamented by C. Maenius with the bronze beaks (rostra) of the vessels captured at Antium. It stood near the border line between the Comitium and the Forum so that the orators could be easily heard by the patricians and the plebeians. The date of the structure seen in Fig. XVII, is a matter of controversy, and its recent restoration makes it even more difficult to solve the problem.



Fig. XVII. ROSTRA IN CAPITE FORI NOVITER RESTITUTA.

Fig. XVIII and XIX. **The two marble panels.**

Two sculptured marble plutei of the time of Trajan, discovered Sept. 1872 in the foundations of the Torre del Campanaro seen in Fig. VII. The inside panels represent the three victims sacrificed in the *suovetaurilia* (compare Fig. II). The outer reliefs represent historical scenes, with a view of the Forum itself in the background. It is almost certain that scene Fig. XVIII alludes to the provision made by Trajan for the education and maintenance of children of poor or deceased citizens: and scene Fig. XIX.

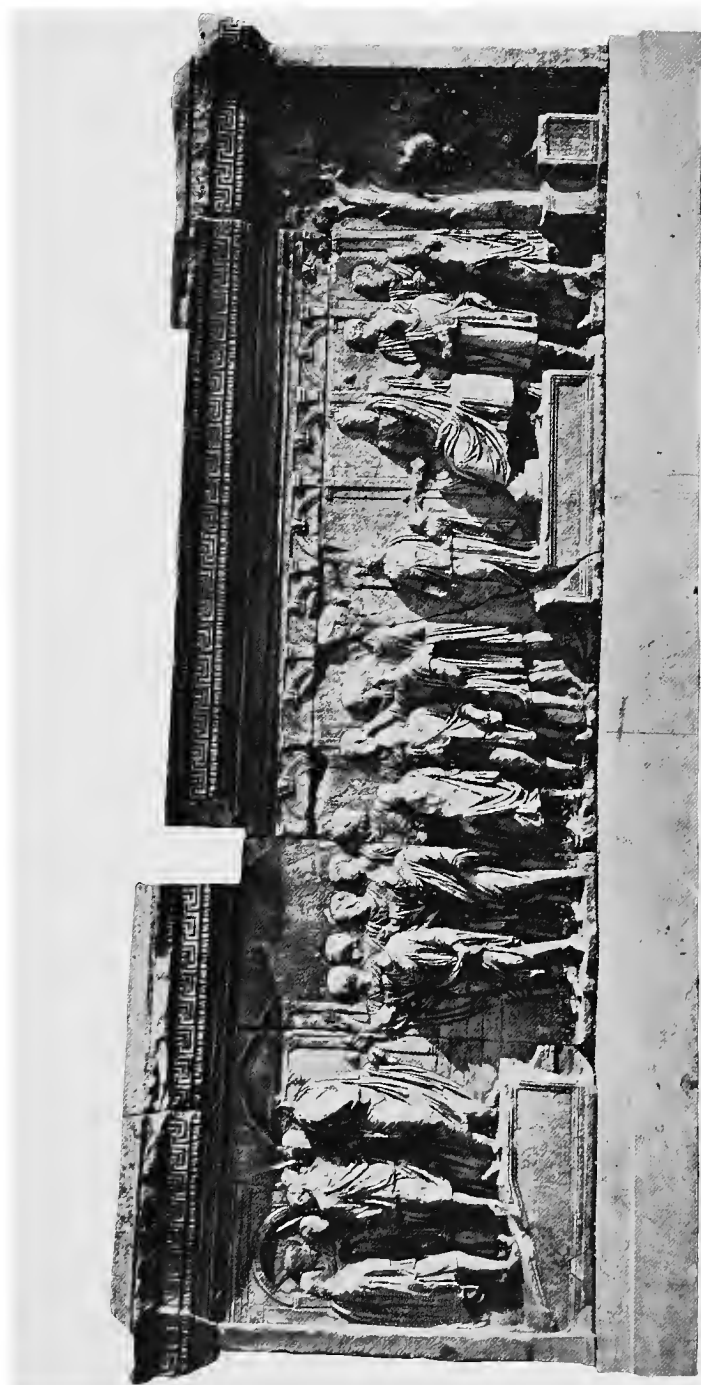


Fig. XVIII. ANAGLYPHA DIVI TRAIANI IMAGINEM ANTIQUI FORI EXHIBENTIA.

the burning of the registers in which the arrears due to the Treasury by negligent tax-payers were recorded. The back view of the Forum begins on the left with the *Rostra Julia* and shows in regular succession the Arch of Augustus, the temple of Castor, the opening of the *Vicus Tuscus*, the *Basilica Julia*, the temple of Saturn, the *Tabularium*, the temple of Vespasian and the *Rostra*.



Fig. XIX. ANAGLYPHA DIVI TRAIANI IMAGINEM ANTIQVI FORI EXHIBENTIA.

Fig. XX. Reconstruction of a historical scene.

This scene of the burning of the Treasury ledgers has been reconstructed by the Roman Archaeologist Sig. Giuseppe Gatteschi in a beautiful drawing of which we are able to give a reproduction. The reader will remark that the point of view of this scene and of its background is practically the same which appears in Becchetti's restitution Fig. III. It is the best evidence of the credit they deserve, being both founded on absolute facts, and on the existing traces of the ancient monuments.

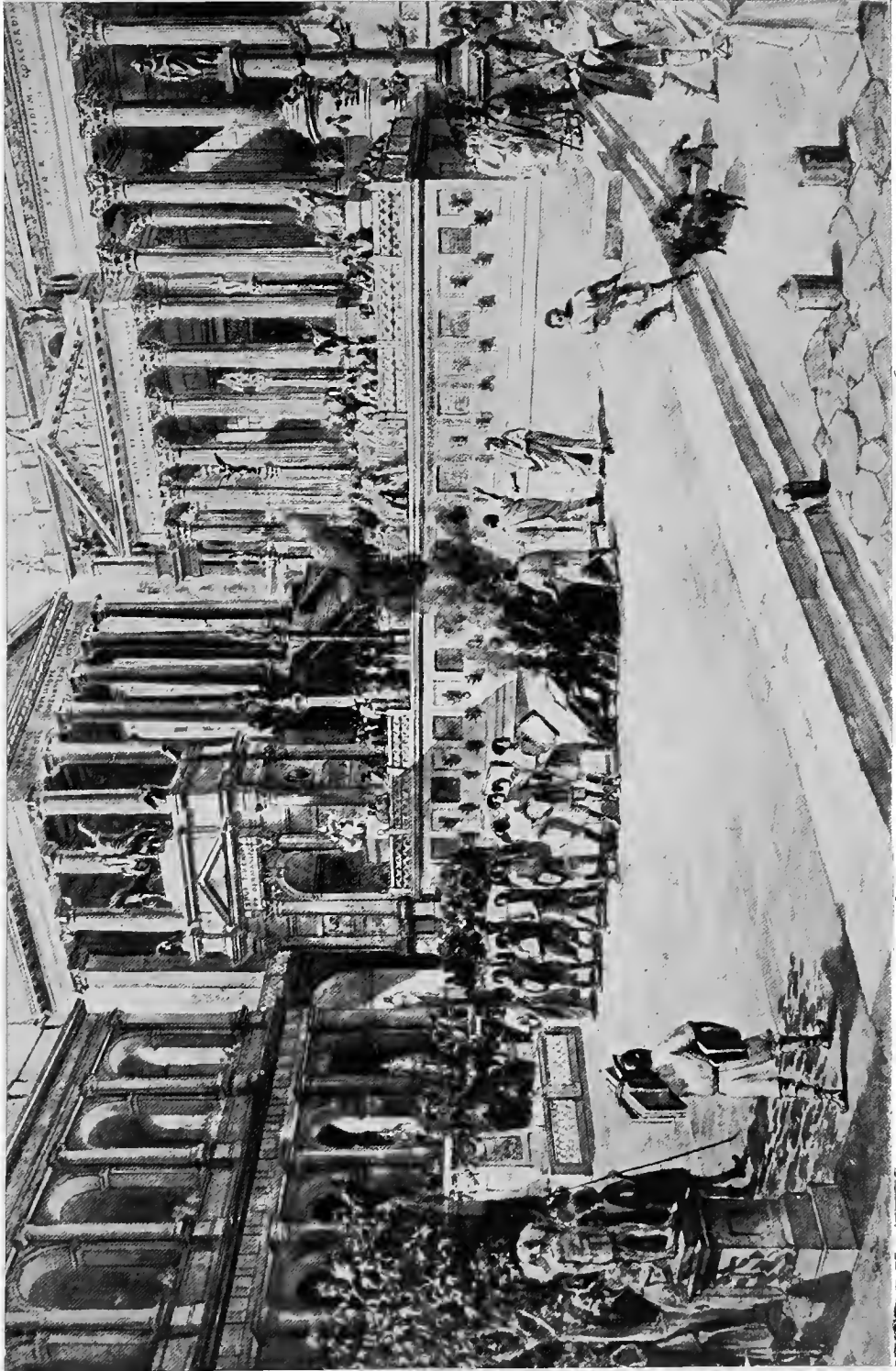


Fig. XX. LIBERALITAS DIVI TRAIANI (vide Fig. XIX).

Fig. XXI. The Column of Phocas.

This excellent illustration shows the site of Phocas' pillar in relation to that of the temple of Saturn and of the marble plutei. The inscription of the pedestal, which told the tale of the erection of this latest of all historical records of the Forum, was discovered on February 23, 1813. It explains how on August 1, 608, the pillar was raised at the expense of Zmaragdus exarch of Italy in honour of the Byzantine emperor Phocas. It was taken away from some abandoned temple, together with the blocks used for the nine marble steps. It is 43 ft. high, 5 ft. in diameter, and leans considerably towards the south-east.



Fig. XXI.
COLUMNA FOCAE IMP. IN AREA FORI PROPE AEDEM SATURNI.

Fig. XXII. Base of a Column from the temple of Concord.

One of the bases of the temple of Concord now preserved in the Tabularium. This and other fragments, discovered in or near the temple in the year 1817, are described by contemporary archaeologists as "the most delicate, the most perfect productions of ancient decorative art". Nothing is left of the temple itself save the platform, the treshold with the mark of a caduceus, and a superb piece of the entablature preserved, likewise, in the Tabularium.



Fig. XXII. SPIRA COLUMNARUM AEDIS CONCORDIAE.

**Fig. XXIII. The „lapis niger“ and the supposed grave
of Romulus.**

A pavement of black Tenarian marble marking the spot where the cenotaph (*sepulcrum inane*) and the national monument (*heroum*) of the Founder of the City were raised at the time of the kings. The grammarian Festus says on this subject: "The black-stone in the Comitium marks a place of ill omen destined as a grave to Romulus, although the hero was not actually buried there". Varro thought it marked the actual grave "because two stone Lions have been erected to guard it, like that of a hero, and because funeral orations in praise of great men are still delivered from the Rostra close by". The monumental group found *under* the black pavement, comprises the pedestals of the two stone Lions, a sacrificial stone, a pillar, a well, the platform of an altar, and the very oldest inscription yet found in Rome (Fig. XXIV). The whole group was found embedded in a layer of sacrificial remains, ashes, charred bones of victims, clay ex-votos, and it was found in the exact state of injury and profanation to which it was reduced by the Gauls in 390 B. C. The recollection of these events of the past must have been kept alive in Rome through the lapse of centuries, considering that even the reconstructors of the Forum of the Constantinian Age deemed it necessary to preserve the Black Stone, which had been much damaged by the fire of Carinus.



Fig. XXIII. „LAPIS NIGER“ IN COMITIO SUPRA HEROUM RÔMULI STRATUS.

Fig. XXIV. The oldest inscription found in Rome.

This oldest of Roman “written” memorials stands still on the identical site, where one of the kings had set it up, near the place of assembly of the Elders. It proves how exact are early Roman annalists and historians — whose authority it has been the fashion to deny — when they speak of the Laws of the Kings and of public Treaties engraved on wood or stone, in a language that could be understood no more. These invaluable documents perished in the Gaulish fire of 390 B. C. This rough block of tufa, discovered June 15th, 1899, is the only one, as far as we know, that partially escaped destruction in the catastrophe. We can only presume that it contains a pontifical law specifying the particulars of certain public sacrifices: but as to its exact wording no satisfactory explanation has yet been given.



Fig. XXIV.

STELE EX TOPHO AD HEROUM ROMULI
ANTIQUISSIMIS LITERIS INSCRIPTA.

Fig. XXV. **The Lacus Curtius and the Curia.**

This photographic view, taken from the steps of the Basilica Julia in the direction of the Senate-house, shows the place where the probable vestiges of the Lacus Curtius have lately been discovered, only a few feet below the pavement of the Forum. What the Lacus Curtius really was it is impossible to say. Varro and Ovid described it as "a dry space of ground marked off by a low fence within which an altar was included". Tradition connected this place either with Mettius Curtius, the Sabine foe of Romulus, or with M. Curtius the hero who leapt into the chasm to save his country with his life. Perhaps it was only a *locus fulguritus* (struck by lightning, and therefore considered sacred). It looks to us like the stone deck of a barge, slightly pointed at the ends, with a round structure in the middle. At the time of Augustus people used to throw pennies into the Lacus with a prayer for the health and safe keeping of the Emperor.



Fig. XXV. LACUS CURTIUS—CURIA (S. Adriano).

Fig. XXVI. The substruction of a small round shrine.

In the middle of the street dividing the Forum from the Basilica Aemilia, and close to the steps of the latter, this round base was found in 1900. It has been connected by some with the shrine and altar of Cloacina, mentioned by Livy as the scene of the death of Virginia, and by Plautus as one of the landmarks of the Forum. Pliny records the tradition that the Romans and the Sabines, after fighting in the Forum itself, underwent purification at the *Signum Veneris Cluacinae*, because *cluere* in the old language signified "to purify".

The adjoining street, the celebrated *via ad Janum*, the Exchange of classic Rome, where the wealthiest bankers kept their offices, so important that in spite of its shortness it was divided into three sections the *Janus Summus*, *Janus Medius*, and *Janus Imus*, the pavement of which was found intact in 1890, has been almost obliterated within the last few years.



Fig. XXVI. BASIS ROTUNDA AEDICULAE AD IANUM MEDIUM.

Fig. XXVII. A late restoration of the Basilica Aemilia.

The three columns shown in Fig. XXVII, belong to a restoration of the classic Basilica Aemilia, made in the fifth or sixth century after Christ, on the side overlooking the Forum and the street of Janus. They belong to a portico or colonnade of twenty or twenty five shafts, the pedestals of which are still to be seen in situ.

The old basilica, important remains of which have been brought to light behind this later colonnade, was erected by L. Aemilius Paulus, brother of the triumvir Lepidus, on the site of an older Court-house, known as the Basilica Fulvia. Damaged by fire in B. C. 14, it was magnificently restored by Augustus. In the time of Pliny it was considered one of the finest monuments of Rome, especially on account of its two rows of columns of Phrygian marble, which were afterwards used by Valentinian II. and Theodosius for the decoration of the church of St. Paul outside the walls. The building, however, which has lately been excavated, is not the original one, but a patch-work of the fifth century, about which little or nothing is known.



Fig. XXVII. LATUS BASILICAE AEMILIAE AD FORUM VERGENS SAEC. IV VEL V IN NOVAM SPECIEM RESARTUM.

Fig. XXVIII. A reconstruction of the Basilica Aemilia and its surroundings in the IIIth Century after Christ.

The following excellent restoration drawn by Prof. Giuseppe Gatteschi will enable to visitor to gather the idea of the original magnificence of this building.



Fig. XXVIII. PROSPECTUS BASILICAE AEMILIAE ET FORI ROMANI SAEC. III. EXEUNTE.

Fig. XXIX. Subterranean Passages under the pavement of the Forum.

Under the pavement of the Forum, made of slabs of travertine, there is a network of subterranean corridors, crossing each other at right angles, and receiving light and air from above, by means of skylights. They seem to date from the time of Caesar: but their scope and purpose are still a matter of controversy. They were used perhaps as store-rooms for the performance of gladiatorial and other games, which, we know, used to take place in the Forum before the construction of amphitheatres.



Fig. XXIX. CRYPTAE SUB AREA FORI.

Fig. XXX. The Rostra in front of the temple of Julius Caesar.

The spot where the body of Caesar had been cremated on March 17th B. C. 44, was consecrated by the erection of an altar and of a pillar of Numidian marble, on which the words *Parenti Patriae* were inscribed. This illicit worship was stopped by C. Antonius. In 42 B. C. however, the triumvirs decided to erect a temple on the historical spot. Augustus began it in 33, and completed it four years later. Being located in the lowest section of the Forum it was raised on a high platform to protect its art treasures from the inundations of the Tiber. Whatever is left standing of the *aedes divi Julii*, dates from the restoration of Diocletian, except the fore part seen in our illustration, which is original. It is built of blocks of tufa once coated with marble and to it were once affixed the beaks of the war vessels captured at the battle of Actium. — The exact spot where the body of the Dictator was incinerated, is marked by the round core of an altar, built of concrete, with chips of Numidian marble, that is with the fragments of the original column.



Fig. XXX. ROSTRA IULIA SUB PRONAO AEDIS DIVI IULII.

Fig. XXXI. Remains of the Arch of Augustus.

The two marble piers seen in the foreground, mark the middle passage of the Arch erected in 18 B. C. in memory of the victorious campaigns of Augustus in Dalmatia, in Egypt, and at Actium. The arch was unfortunately found and destroyed between 1540 and 1546 by the stone-cutters of Paul III., while searching for marbles to be used in the reconstruction of St. Peter's. Marks of the chisel of these workmen are still visible on the few blocks remaining. Our illustration gives a fair and comprehensive view of that section of the Sacred Way which runs between the Forum and the Basilica Julia in the direction of the temple of Saturn.

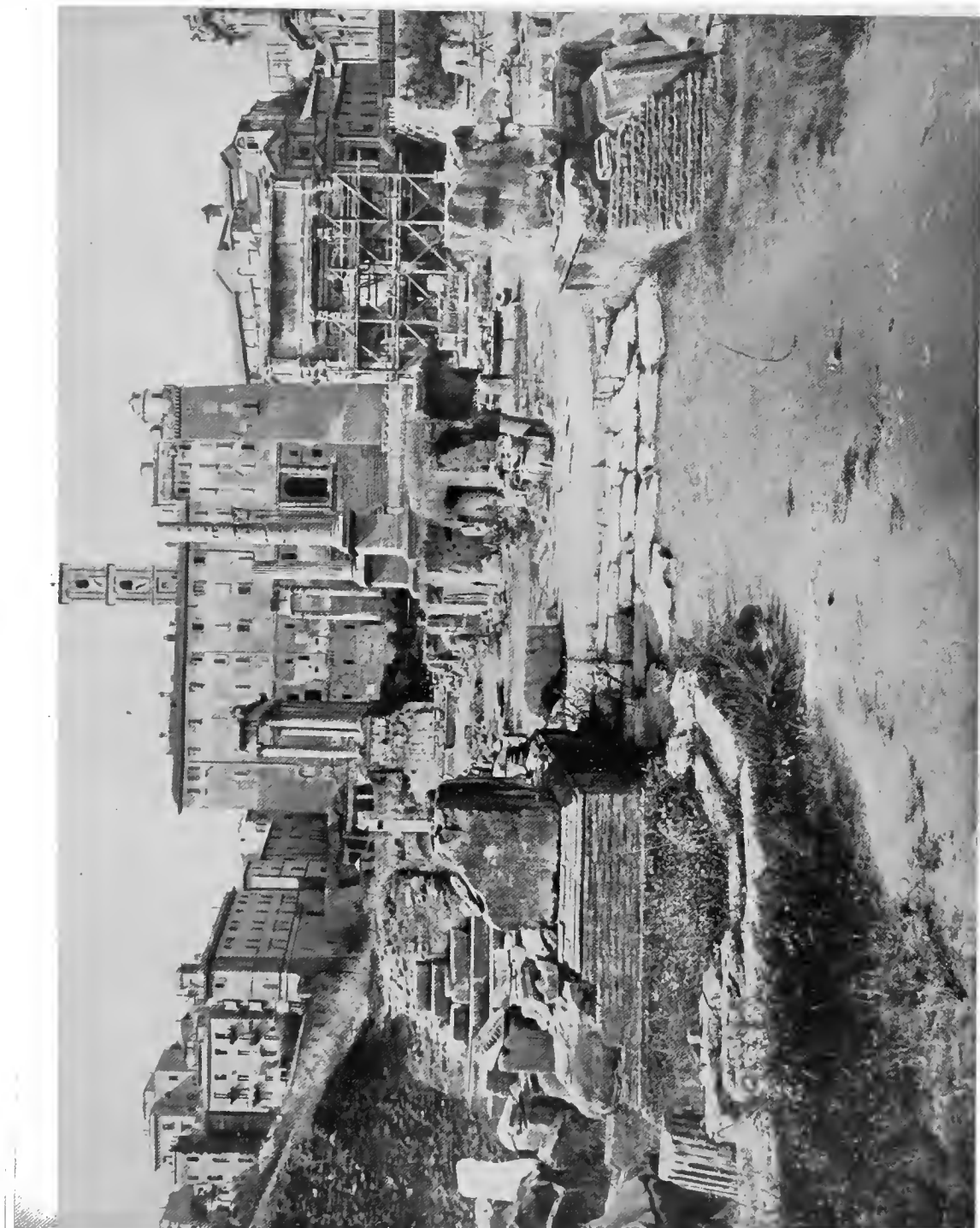


Fig. XXXI. VESTIGIA ARCUS DIVI AUGUSTI AD AEDEM CASTORUM.

Fig. XXXII. The fountain of Juturna.

In the early days of Rome a powerful spring issued from the rocks of the Palatine, behind the temple of Vesta, at which the divine twins Castor and Pollux were seen watering their chargers after the battle of lake Regillus. The waters which expanded into a pool were drawn into a canal at a later period and collected into a square basin, known by the name of *Lacus Inturnae*. It was a noble structure, lavishly ornamented with statues and altars and basreliefs relating to the traditions of the place. The waters, used by the Vestal Virgins for their religious performances, have since become polluted from the contact with the rubbish of centuries.



Fig. XXXII. LACUS IUTURNAE.

Fig. XXXIII. The Well and the Shrine of Juturna.

Within a short distance from the basin just described a shrine was raised to Juturna, the Nymph of the Spring, and before it, a well was sunk to allow the worshippers to draw the water at the very point where it sprang from the rocks of the Palatine. This part of the excavations of the Forum is exceedingly interesting, and in a good state of preservation.

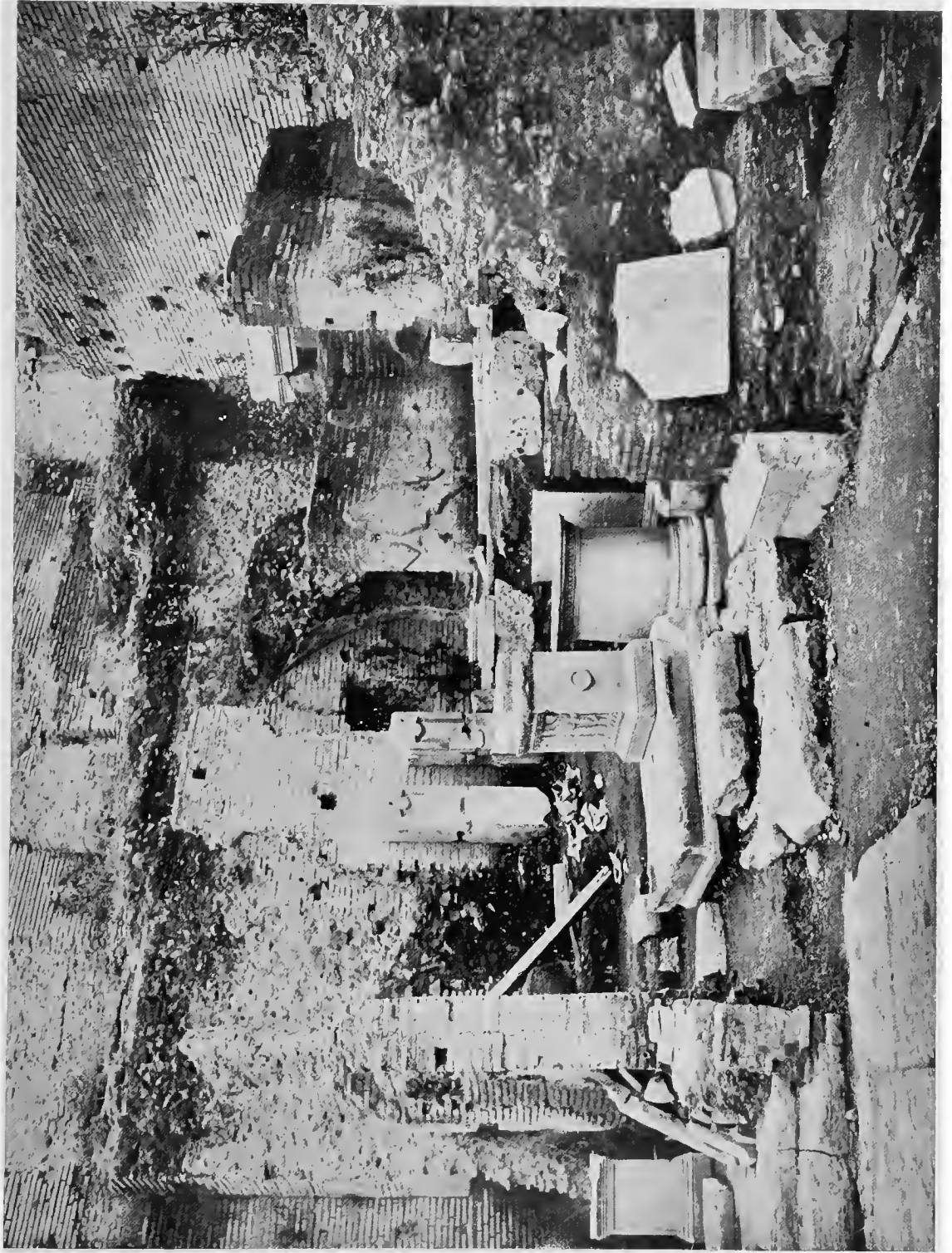


Fig. XXXIII. FONS ET AEDICULA IUTURNAE.

Fig. XXXIV. The temple of the divine twins Castor and Pollux.

Dedicated, first in B. C. 482 by A. Postumius to commemorate the apparition of the Dioscuri at the pool of Juturna, and rebuilt in 119 by L. Metellus Dalmaticus with the prize money of the Dalmatian war. The present ruins, considered to be the most perfect creation of Roman architecture, date from the reconstruction by Tiberius and Drusus 7 B. C. Caligula opened a communication between the cella of the temple and his own palace, pretending he would make the divine Twins his private doorkeepers. He also used to steal unobserved between the statues of the Gods at the hour of worship, so as to get a share in the honours paid to them. Caligula's back entrance was suppressed by Claudius. No remains of a classic edifice have been studied, sketched, admired by artists as have these three standing columns of the temple. Baldassare Peruzzi used to call it *la più bella e meglio lavorata opera di Roma*. It must have fallen into its present ruinous state at a very early date, because the lane between S. Maria Liberatrice and S. Maria delle Grazie, back of the temple, has been called the *Via trium columnarum* at least since the XIVth century. The lower portion of the structure, protected by the accumulation of rubbish, and still preserving its marble steps, its marble coating, and its mosaic floor, fell under the pickaxe of Paul III's stone-cutters in 1546—49. Other damages were inflicted in 1773 when even the foundation-walls of the cella and peristyle were undermined for the sake of a few blocks of stone.



Fig. XXXIV. AEDES CASTORUM.

Fig. XXXV. The temple of the deified Augustus.

This *Augustaeum*, in honour of the deified founder of the Empire, was begun by his widow Livia, and by his adopted son Tiberius, and finished by Caligula. The present building, however, seems to date from Hadrian's time: its plan and design being altogether different from the ordinary scheme of a Roman temple. The reason is to be found in the necessity of having a *suggestum* opposite the entrance door, upon which not one (as usual in temples) but many statues could be raised: and therefore use was made not of the short but of the longer side of the parallelogram for the erection of the *suggestum*. The temple is mentioned in connection with Caligula's bridge, which it is supposed to have joined the Palatine and the Capitol at a tremendous height above the Forum. The bridge never existed in the strict sense of the word, because Caligula only passed from roof to roof, spanning the gaps of the streets with temporary wooden bridges. Starting from his own palace he is said to have crossed first the *templum divi Augusti* and then the *basilica Julia*. The ruins therefore seen in Fig. XXXV must necessarily belong to the Augustaeum.



Fig. XXXV. TEMPLUM DIVI AUGUSTI.

Fig. XXXVI. The Church of S. Maria Antiqua in the Courtyard of the Palace of Caligula.

The date of the consecration of this noble vestibule of Caligula's palace (*domus Caligulae*) to the worship of the Virgin Mary is not known: perhaps it goes back to the beginning of the fifth century considering that a short time later, the church was already named *antiqua*, "the Old". The rediscovery of this famous church with its set of fresco-paintings dating from the pontificates of John VII. (705—707) of Zacharias (741—752) and of Paul I. (757—767) with its set of marbles, pertaining to the presbytery and to the ambones, must be considered as outdistancing in value and interest all others made in the field of Christian Antiquities within the last twentyfive years. John VII., the rebuilder of S. Maria Antiqua, was the son of Plato *a cura palatii*, viz. keeper and warder of that section of the Palace of the Caesars in which some of the popes were in the habit of residing from time to time in the Middle Ages.



Fig. XXXVI. ECCLESIA S. MARIAE ANTIQUAE IN VESTIBULO DOMUS CAIANAE.

Fig. XXXVII and XXXVIII. **The Crucifixion (Wall-painting).**

Two samples of the fresco-paintings of S. Maria Antiqua. The first represents the Saviour on the Cross, **LONGINVS** piercing his side with the lance, while another executioner holds to him the sponge imbibed with vinegar. The holy mother **SCA MARIA** and the beloved disciple **SCS. IOANNIS** are witnesses of this



Fig. XXXVII.
IESUS CRUCI ADFIXUS CUM MARIA ET IOANNE EVANGELISTA.

scene of sorrow. The other fresco represents St. Silvester and St. Clement on the right of the Saviour, who appears seated on a throne, robed in purple, with a cruciform nimbus.

Fig. XXXIX. Biblical scenes on an ancient sarcophagus.

One of the sarcophagi discovered in the mediaeval cemetery connected with the same church of S. Maria Antiqua. It must have been removed from an older burial ground of the IVth century. Besides the central figures of the couple laid to rest in the coffin (heads left unfinished) there are two biblical scenes represented on either side: one of Jonas, the other of Abraham. There is also the figure of the Good Shepherd with the Lamb on his shoulders.



Fig. XXXVIII.
SS. SILVESTER ET CLEMENS CUM CHRISTO SALVATORE.



Fig. XXXIX.
FRONS SARCOPHAGI IN COEMETERIO S. M. ANTIQUAE EFFOSSI.

Fig. XL. The Cloister of the Vestal virgins.

The house of the Vestals is an oblong brick building, of the time of Septimius Severus and Julia Domna, surrounded by four streets, the *Sacra via* on the north, the *Vicus Vestae* on the west, the *Nova via* on the south and a nameless lane on the east. Its most noticeable feature is the *Atrium*, the surface of which (220·77 feet) amounts to one quarter of the total area of the house. Its architecture can be compared with that of our Mediaeval and Renaissance double-storied cloisters, which, being the abode of recluses, must necessarily be airy and spacious to give the inmates the chance of taking bodily exercise. The portico on the ground-floor had forty-eight columns of Carystian marble, of which none is left standing; the one on the upper floor had an equal number of shafts of breccia corallina, of which two have been found. The *Atrium* is surrounded by state apartments, the destination of which — except in the case of the *Tablinum* or reception room — cannot be specified. It is probable that the rooms on the northern side were used for archives, considering that the Vestals were the trustees of state documents concerning the Imperial family as well as of deeds pertaining to the patriciate.

The foundations of an octagonal shrine, purposely leveled to the ground appear in the centre of the Court. It contained probably the *Sacra fataia*, the sacred tokens of the Commonwealth, like the *Palladium*, entrusted to the care of the Vestals. It is possible that the destruction of this "Sancta Sanctorum" was accomplished by the Vestals themselves in the last days preceeding their banishment from the Cloisters A. D. 394.

In a room near the South east corner is the mill which they used to grind meal for the "mola salsa" a most primitive kind of cake used in the celebration of the Lupercalia.

The statues seen on the right side of Fig. XL were set up in honour of the *Vestales Maximae* or abbesses of the order, of which we possess an almost complete pedigree from the date of the reconstruction of the *Atrium* by Julia Domna, to the suppression of the order in 394.



Fig. XL. ATRIUM VESTAE.

Fig. XLI. Portrait statue of the Head Priestess.

A portrait Statue of one of the Abbesses showing the costume they wore, with the band of white wool encircling their head. It stands on a pedestal bearing the name of Flavia Publicia who presided over the institution from A. D. 247 to 286, but it is not certain that the two belong together.

Fig. XLII. Remains of the temple of Vesta.

A round mass of concrete is all that is left of this famous temple, the history of which dates as far back as the foundation of Rome. It seems that the original hut — where the public fire was kept — must have perished in the Gaulish fire of 390 B. C. Rebuilt in better style after the retreat of the barbarians, it perished once more in 241, and 210. Horace describes an inundation of the Tiber, from which the sanctuary suffered damage. The reconstruction after the fire of 191 A. D. by Julia Domna, the mother of Caracalla, is the last recorded in history. It was a round marble structure with a peristyle of fluted corinthian columns and an entablature of elaborate workmanship, as we can judge from the many fragments collected on the spot, which are to be seen in our illustration (Fig. XLII). The temple has been excavated and robbed of its ornaments in 1489 and 1549. It was brought to light again in the spring of 1877.



Fig. XLII.
VESTIGIA AEDIS VESTAE.



Fig. XLI.
VIRGINIS VESTALIS MAXIMAE
SIMULACRUM.

Fig. XLIII. The shrine of the Vestals.

The ancient practice of placing shrines of domestic gods at the corner of the main streets was raised to the standard of a public institution by Augustus. 424 of these popular chapels were numbered in Rome in the III century, but only half a dozen have escaped destruction. The one shown in Fig. XLIII stands on the right of the doorway leading into the Atrium Vestae. On its frieze are engraved the words: "this shrine has been raised by the S. P. Q. R. with public money". Underneath stood very likely a statue of Mercury, a plinth inscribed *deo Mercurio* having been found not far away.



Fig. XLIII. AEDICULA AD FORES ATRII VESTAE

Fig. XLIV. The residence of the Chief Priest (Regia).

The official residence of the Pontifex-Maximus, and the centre of his vast administration. It contained also a chapel where the "Spears of Mars" were kept: another sacred to Ops Consiva: archives for the safe-keeping of the registers, commentaries, and books of the Supreme Priesthood, and a vestry or meeting-room where religious Conventions were held. We may also add that the celebrated *Fasti consulares et triumphales*, now in the Palazzo dei Conservatori, were engraved on the walls of the Regia, as well as a Calendar marking the events of the Julian year. The Regia was burnt to the ground not less than five times, in 210, 148 and 36 B. C. in the fire of Nero and in that of Carinus, so that the existing fragments of its entablature date mostly from the restoration of Diocletian. In fact they seem to have been designed and carved by the same architect and the same marble cutter who restored at the same time the temple of Saturn and Julius Caesar.

The circular base seen in our illustration is supposed to mark the site of the *Sacrarium Martis*, and the round mouth of well, seen a little farther away on the left, has been identified with the sanctuary of *Ops Consiva*.

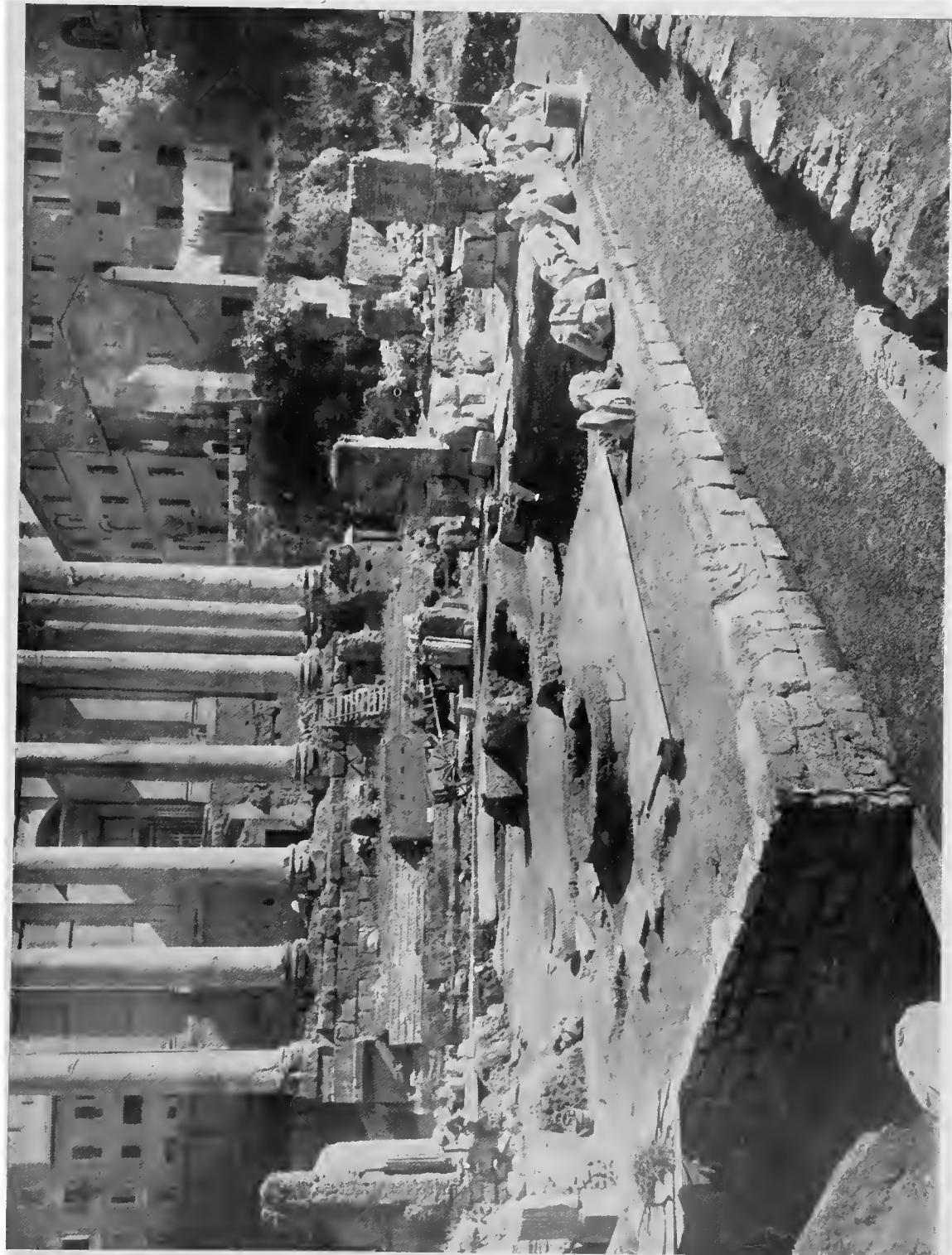


Fig. XLIV. REGIA CUM SACRAE MARTIS ET OPIS CONSIVAE.

Fig. XLV. **The temple of Antoninus Pius and of
Faustina the Elder.**

When Antoninus Pius lost his wife Faustina (the Elder) in 141, the Senate erected a memorial of her apotheosis. On the architrave of the temple the simple inscription was engraved

DIVAE · FAVSTINAE · EX · S · C ·

The same divine honours having been granted to Antoninus after his death in 161, his name was coupled with that of Faustina on the frieze, with but little respect for the laws of epigraphic symmetry. In progress of time the name of the Empress was almost forgotten, and the edifice known only as the *Aedes divi Pii*. It is prostyle with six columns in front, three on the sides, all cut out of a single block of carystian marble. The frieze with its griffins, vases, candelabras, and festoons is considered a marvel of art. The cella is built of blocks of peperino once coated with slabs of marble. The marble steps leading to the pronaos — twenty one in number — were removed to St. Peter's in 1540 by the masons of Paul III.

In an inscription relating to the earthquake, which shook Rome under the governorship of Gabinius Vettius Probianus the space of ground in front of the temple is called "*celeberrimus Urbis locus*".



Fig. XLV. AEDES DIVI PII.

Fig. XLVI. The temple of Romulus son of Maxentius.

Erected to the memory of Romulus the beloved son of Maxentius soon after his death in 309 A. D. Popular fancy has mixed up the name of the young prince with that of the founder of the City; and the confusion has lasted to our own time. With the help of a fragmentary inscription, which still remained affixed to the building in 1550, we have been able to state that this *heroum Romuli* was still unfinished when Maxentius lost his life at the battle of Saxa Rubra Oct. 27, 312, and that the S. P. Q. R. finished the building and dedicated it, like the adjoining basilica, to Constantine. It stood originally back to back with the *Templum Sacrae Urbis*; Pope Felix IV. (526—530) however, cut open a communication between the two, and dedicated both to SS. Cosmas and Damianus, physicians and Martyrs. Since our illustration was taken (Fig. XLVI) the ground in front of the temple has been lowered by six feet, so that the beautiful bronze door with its porphyry columns and rich cornice appears suspended in mid air. The two larger columns of Carystian marble, on the left side of the door, were removed by pope Gregory XIII to his *Cappella Gregoriana* in St. Peter's in the year 1573.



Fig. XLVI. HEROUM DIVI ROMULI MANENTII FIL. IN CLIVO SACRAE VIAE.

Fig. XLVII. The Basilica of Constantine.

A Court house — the largest in Rome — begun by Maxentius on the *clivus Sacer*, which he had transformed into a splendid boulevard, and completed by Constantine. It has a nave and two aisles. The vaulted ceiling of the nave, eighty feet across, rested on eight fluted columns of Proconnesian marble, of which one is still extant, set up by pope Paul V. in honour of the Virgin Mary in front of the basilica Liberiana (A. D. 1613). The basilica, in its original construction faced the east and was entered from the side of the temple of Venus and Rome by a clumsy brick portico. Later on a new entrance was opened on the side running parallel with the *Sacra Via*, and decorated with the four magnificent columns of red porphyry, fragments of which (found in 1487, 1819, 1879, 1900) appear in our illustration.

The collapse of this ungraceful building was caused, as it seems, by the earthquake of 1349 described by Petrarch in *Epist.* X, 2, only the northern aisle with its three gigantic spans escaping destruction. The ruins were then occupied in succession for a villa-garden, for a cattle shed, for a riding school, and for drilling the recruits of the French and papal armies. The pavement of the Maxentian Sacred way, seen in Fig. XLVII was destroyed in 1901, so that the basilica, like the *Heroum Romuli*, appear suspended in mid air.



Fig. XLVII. BASILICA MAXENTIANA SEU NOVA A COSTANTINO AUG. PERFECTA.

Fig. XLVIII. The temple of Venus and Rome,

as seen from the upper gallery of the Coliseum. It was designed and built by Hadrian on the site of the Vestibule of the Golden House: brought to perfection by Antoninus Pius: injured by the fire of Carinus A. D. 283 and restored by Maxentius, whose brick-stamps have been found in great numbers in the walls of the double cella. Ammianus Marcellinus includes it among the marvels of Rome (A. D. 356). Pope Honorius I. (625—640) obtained from the emperor Heraclius the gilt-bronze tiles of the roof, which he removed to that of St. Peter's. Paul I. (757—767) built a church in honour of St. Peter and Paul in the vestibule of the temple facing the Forum, near the spot where Simon the Magician was believed to have died in his fall. Since the middle ages the ruins have been used as a quarry for marble and stone, so that every vestige of its former splendour has disappeared, except seventy two pieces of the columns of grey granite which formed the enclosure of the double temple and which lie scattered over its platform.



Fig. XLVIII. TEMPLUM ROMAE ET VENERIS.

Fig. XLIX. The pavement of the Sacra Via.

The pavement of the road seen in our illustration marks the winding course of the ascent of the Sacred Way from the valley of the Forum towards the ridge of the Velia. Buried under the rubbish of the fire of Commodus A. D. 191 (or possibly of that of Carinus) it has been found in an excellent state of preservation, some of the lava pavements weighing three or four tons. The consulting rooms of the prince of physicians Galenus, opened on this street.

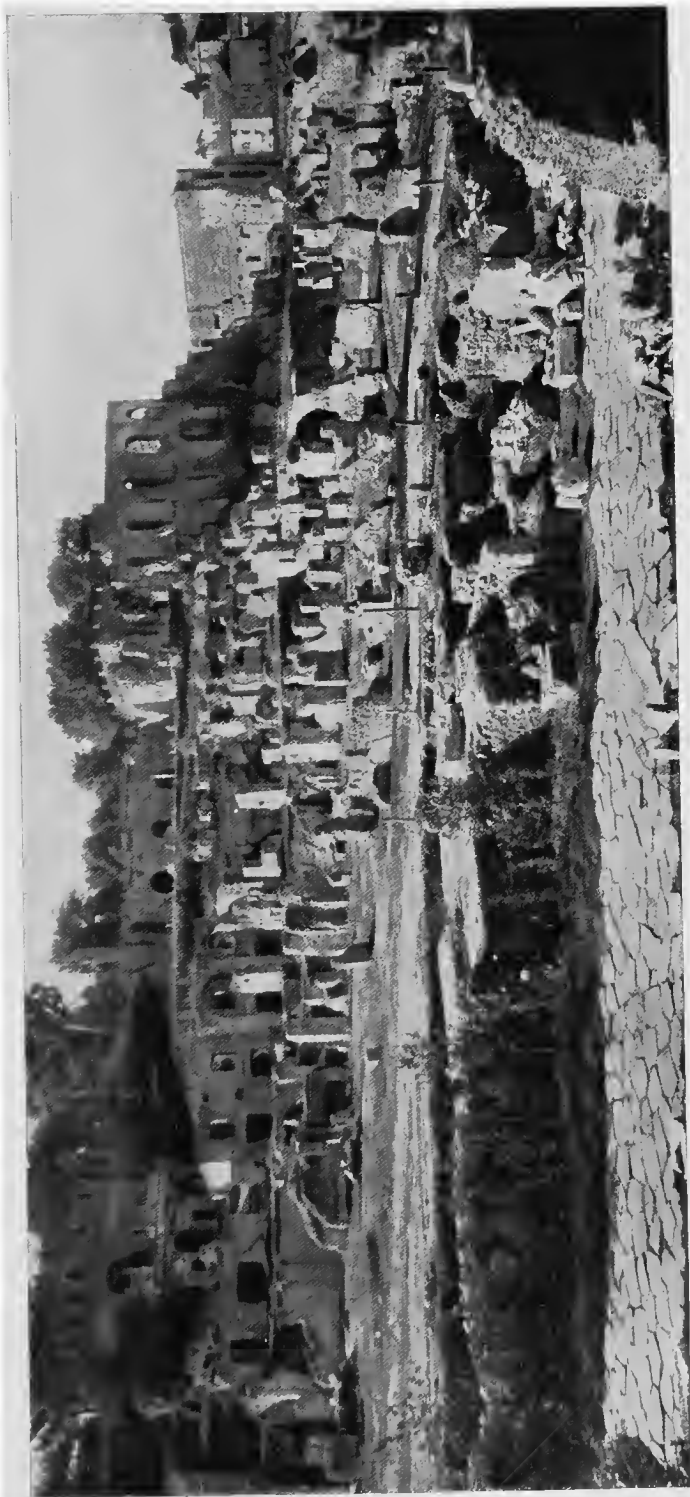


Fig. XLIX. VESTIGIA CLIVI SACRAE VIAE INCENDII COMMODIANI RUDERIBUS OBRUTAE.

Fig. L—LII. The Arch of Titus.

This arch was raised in honour of the conqueror of Judea after his death, as shown by the title of *divus* (deified) attributed to him in the inscriptions of the attic. The style is that prevalent in Domitian's time with a superabundance of carvings in the architectural lines. The bas-reliefs on the left represent the triumph of Titus, those on the right the spoils taken from the temple of Zion, such as the seven branched candlestick, the golden table and the silver trumpets. These spoils of war, first deposited in the temple of Peace, fell ultimately the prey of Genseric, and were landed at Carthage in 455, where, eighty years later, Belisarius re-captured them, and sent them to Constantinople.



Fig. L. ARCUS DIVI TITL.



Fig. LI. ANAGLYPHUM TRIUMPHALE IN ARCU TITI.



Fig. LII. ANAGLYPHUM TRIUMPHALE IN ARCU TITI.

Fig. LIII. A street scene in Imperial Rome.

We conclude our visit to the Forum and the Sacra via by taking a glimpse at the former aspect of the ridge of the Velia, where the Arch of Titus rose between the temple of Venus and Rome and that of Jupiter Stator. This pleasant and spirited re-construction of a Roman street-scene is the work of Sig. Gatteschi, already named in connection with Fig. XX and XXVIII. It represents the approach to the Palatine, and the *vicus Apollinis*, at the point it branched off from the Summa Sacra Via.



Fig. LII. SUMMA SACRA VIA CUM VICO APOLLINIS.

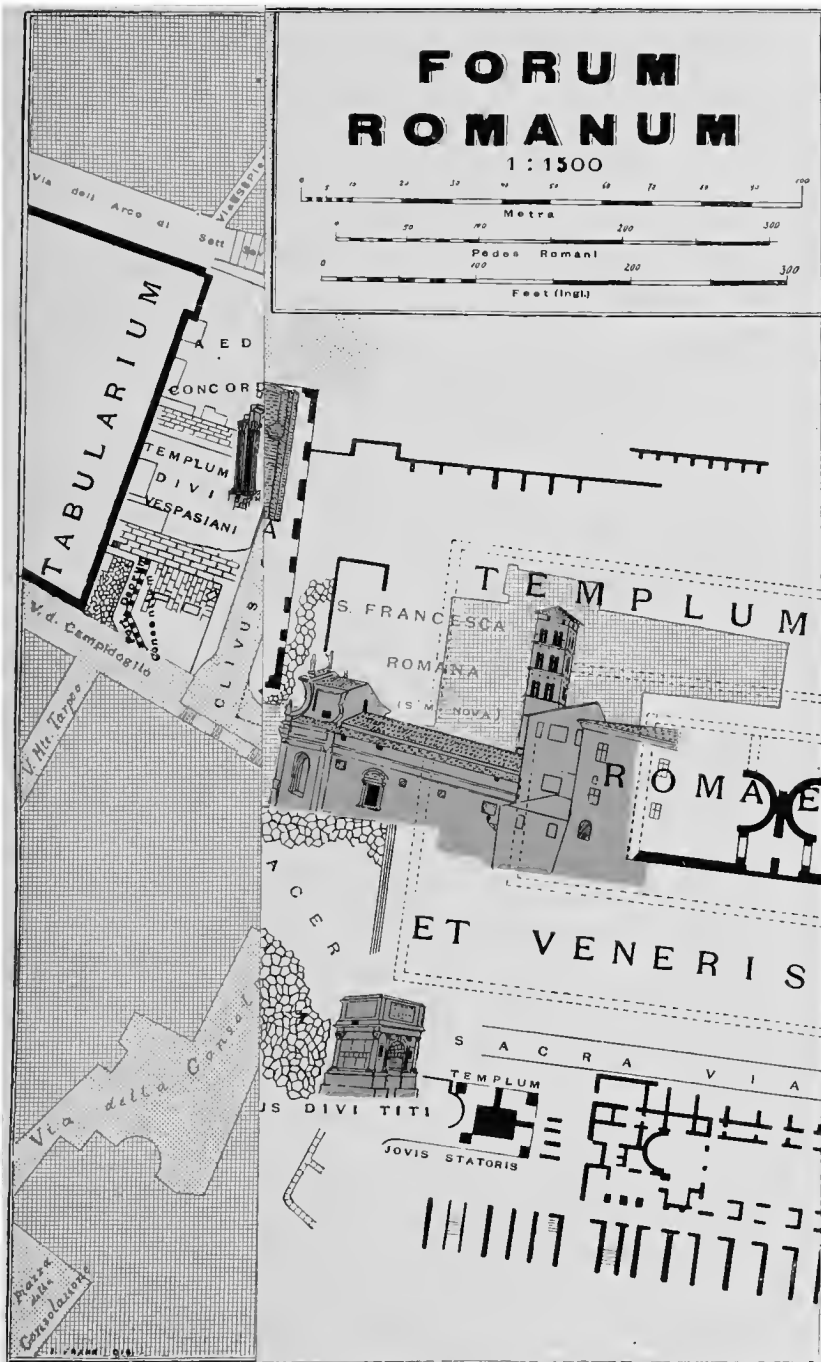
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